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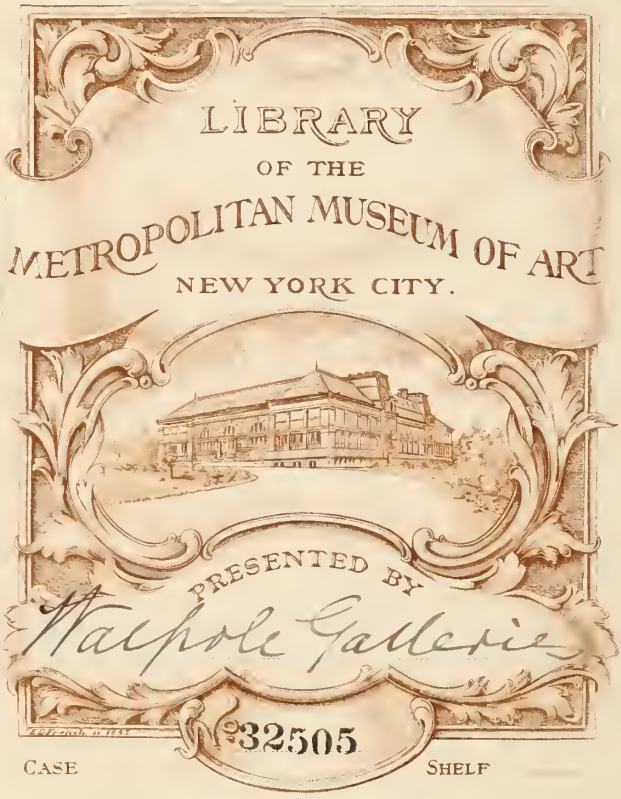

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View from March 24 No. 46 Sale March 30

JAPANESE COLOR PRINTS

ANCIENT OHI (BROCADES) NETSUKES AND KOREAN POTTERY AND PORCELAIN

Further Selections from the Collection of

HOGITARO INADA

of Kyoto

Two prints by Sharaku, on mica and yellow ground; "Autumn Rain" by Harunobu, with the Hayashi and Happer seals; "Takanura directing her Kamuro," by Buncho, with the Happer seal; the famous Toyokuni Triptych "Geisha Girls' Dressing Room," with the Happer certificate, with ten additional fine prints by Toyokuni I.; 13 prints by Utamaro, one with the flesh outlined in red; "Boat Bridge" at Sano, by Hokusai; a rare early Kiyohiro; representative prints in fine condition from the various Hiroshige Series, including the Yeisen landscapes in the Kisokaido; the two small Tokaido sets by Hokusai; Surimono, by various artists; Netsukes in wood and ivory; 25 pieces of Ancient Korean Pottery and Porcelain; old brocade Ohi or Bands.

MANY OF THE PRINTS HAVE THE HAPPER, WAKAI AND HAYASHI SEALS

To be Sold at Auction
Friday Evening, March 30, 1917, at 8:15 o'clock
On Free View from March 24

THE WALPOLE GALLERIES

No. 10 East 49th Street NEW YORK

Telephone, Murray Hill 6512

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ILLUSTRATED CATALOGUE

Japanese Color Prints, Brocades, Korean Pottery and Porcelain Netsukes

Further Selections from the Collection of
H. Inada, of Kyoto

GAKUTEI, 1730-1760.
(Signed Gogaku).

1. CLEARING WEATHER AFTER THE SHOWER, with people amusing themselves under the shelter of the Temple at Ajikawa while waiting for the rain to be over. Oblong.

2. HORSES AT PASTURE. Chuban (square print) by Hiroshige in black and white.

3. TWO HARIMAZE PRINTS BY HIROSHIGE. Showing various pictures of various shapes on the same block.

4. FOUR HUMOROUS CHUBAN PRINTS BY HIROSHIGE. (4)
Unusual examples, showing warriors amusing themselves in various ways.

5. FOUR HUMOROUS PRINTS SIMILAR, by Hiroshige.

6. TRIPTYCH BY HIROSHIGE. Sumida River crossing at Mokuboji; Ferries full of ladies in summer dresses with parasols.

7. THREE TANZAKU OR NARROW PANELS BY HIROSHIGE. Printed in white reserve on a black ground. Very artistic; a flight of birds at Lake Biwa, etc.

8. FALCON ON A PINE. Chuban in two colors, by Hiroshige.

HIROSHIGE II.

9. TWO GIRLS BOATING. River landscape with distant mountains.

CHOZAN.
A Korean Artist.

10. BIRDS AND POMEGRANATES. In Yakiye, or painting with a hot iron tool on paper, by a Korean artist. Large kakemono shape.

11. YAKIYE OF BIRDS AND WILLOW TREE. Similar to the preceding.

CHINESE PRINTS.

All of these Chinese Prints are of the utmost rarity.

12. CHINESE PRINT. Confucius. Printed in white reserve on a black ground. Small hosoye, and exceedingly interesting.

13. CIRCULAR CHINESE PRINT. Bunshosei (stars) in Ishizuri or white reserve on a black ground. Diam. 11½ in.

14. CHINESE PRINT IN ISHIZURI. The Figure of Jurojin in white reserve on a black ground. Large print of fine workmanship.

15. CHINESE PRINT (LARGE). Showing Kwan-Yin of Many Hands in black against a white "Goko" or halo (literally "angust shining"). The Saered Lotus on which the Deity is seated is upheld by two Sages in white reserve on a black ground.
CHINESE PRINTS ARE VERY RARE. This is a striking composition.

HIROSHIGE AND YEISEN.

The stations of the Kisokaido or mountainous route between Yedo and Kyoto. Full size horizontal plates with margins; the Yeisen landscapes in this series much desired.

16. ANNAKA. A Daimio's Proeession on the winding hill road.

17. BAMBA STATION. A village street.

18. HOSOKUTE STATION. Unusual eomposition; the mountainous eountry seen beyond the crooked trunks of Giant Pines.

19. ITABASHI STATION. With horse neighing under the great trees to the right, and many travellers. By Yeisen.

20. KANO STATION. Daimio's eastle in a Pine Grove with the Daimio and his retinue taking the road.
FINE AND RARE IMPRESSION.

21. KUMAGAI. By Yeisen, Kago bearers approaehing an Inn.

22. KURAKANO BY YEISEN. Four boys playing in the water.

23. KUSATSU. Plaee of eross-roads, one to Tokaido and one to Kiso.

24. MAGOME STATION. High in the mountains. By Yeisen.

25. MATSUIDA STATION. Men with laden horses on the steep hill path.
A print of Spring-like color and feeling.

26. MITONO STATION. Peasants eutting rushes in the foreground, with the Plum Gardens of the Temple seen over the hill.

27. MIYEJI STATION. Country landscape beyond waving Bamboos; two Camellia trees in blossom lend the color.

28. MOTOYAMA STATION. Striking composition with the old pine tree fallen across the road, and the wood-choppers resting at noon.

29. NAKATSUGAWA STATION. The little bridge in the foreground under an old willow tree.

30. NARAI STATION. By Yeisen.

31. NIREGAWA STATION, showing the Inn at dark.

32. ODAI STATION. Autumn traveling; note the violet haze on the grey mountain.

33. OKEGAWA STATION. Travellers approaching a woman seeding rice. By Yeisen.

34. OKUTE STATION. A green print of striking composition and quite rare.

35. OMIYA STATION. By Yeisen. Fuji seen between the trunks of two Cherry Trees in blossom.

36. ONTAKE STATION. Tea House, twilight. The distant landscape finely rendered.

37. OTA FERRY. Travellers waiting for the Ferry under ancient pines.

38. OTSU STATION. A street leading to the water's edge, with a good note of yellow and black introduced in the foreground.

39. SAMEGAI STATION. With the great Cryptomeria Tree in the foreground.

40. SEKIGAHARA STATION. Travellers resting while a maid offers tea.

41. SHIOJIRI STATION. Travellers crossing the frozen surface of Lake Suwa. By Yeisen.

42. URAWA STATION. In view of Mt. Asama, a volcano still in eruption. By Yeisen.

OBLONG TOKAIDO SERIES.

Four full-size horizontal plates.

43. KAMEYAMA. The bleak hillside with snow-laden trees beside a path leading to the Daimio's Palace.

44. HAMAMATSU. Coolies warming themselves at a fire under a great tree, the smoke from the fire in gauffrage. Margins entire.

45. HAKONE. Clearly printed impression of a remarkable but much liked print from the oblong Tokaido Series.

46. FUKUROI. With Four Travellers preparing lunch under a large tree to the left. Fine coloring and full margins.

"60 ODD PROVINCES" BY HIROSHIGE.

Full-size upright plates.

47. LAKE BIWA BY MOONLIGHT. A fresh impression showing the wood grain of a noted "moonlight print" at Ishiyama with the little flight of birds across the moon.

48. NEEDLE ROCKS AT BONOURA. A scarce print from the series of the "60 Odd Provinces."

49. GOSHIKI-NO HAMA. Fishermen in small boats drawing in a large net.

50. KWANNON TEMPLE AT IWAIDANI. An unusually brilliant impression of a much abused print.

51. CHERRY TREES AT KAJIKOYAMA.
A rare and good impression with gauffrage from the "60 Odd Provinces." Note the gradation of color where the cherry blossoms are seen against the sky which deepens to a fine blue beyond the great Pine Tree.

52. KINTAI BASHI OR BRIDGE. A fine impression.
These Bridge prints are also sought for, for their general artistic excellence.

53. PINK AND BROWN TORII OF MIYAJIMA. Night; a scene with Festival boat against a deep blue twilight sky.

54. OTOKOYAMA. A swiftly moving blue stream at the foot of grey mountains against which rises pink and violet fog.

55. OYASHIRAZU. A great brown and green cliff against which the white capped waves are beating.

56. THE GOLD MINE AT SADO. Original impression and coloring rarely seen.

57. SAIJO. Noted for the flight of Wild Geese across a cloudy sky.

58. SUMIDA BANKS IN SNOW NEAR YEDO.
SUPERB IMPRESSION OF A NOTED SNOW LANDSCAPE, rarely seen to better advantage than in the print here offered.

59. TAKUHI NO YASHIRO. To the right is a large Junk partly seen with the disturbed waters in a fine printing of green shadows and white foam.

60. TAKATSUYAMA. With the beach, salt-gatherer and the huts for drying.

61. TANOKUCHI. Twilight, the grey Torii of Yukasan Temple shows against finely graded waters, on which a few boats are moored.

62. FISHERMEN AT TOSA. Rough sea with small boats.

63. RAINBOW ON THE COAST OF TSUSHIMA. An early impression in which the correct and harmonious coloring should be noted (in strong contrast to the print usually seen). The blue is good and the grain of the wood block is to be seen.

64. TSURIGANE-ZAKA. A steep path across green mountains.

65. URAMI WATERFALL AT NIKKO.
A favorite print, the color very acceptable and some gauffrage.

66. UYENO IN THE PROVINCE OF IGA. Green hills and great dark mountains tower over the little bridge and rapid stream in the foreground.

67. YORO WATERFALL FROM THE "60 ODD PROVINCES." Note the gauffrage.

68. ZOZUSAN, or Elephant Head Mountain, with gay Camellias growing against the rocks.

BUNCHO, 1764-1796.

69. TAKAMURA OF KOMATSUYA, A FAMOUS BEAUTY DIRECTING HER KAMURO.
Chuban (square) form in four colors, signed Ippitusai Buncho. The two girls are seen against a partly raised sudare of bamboo. CERTIFIED GENUINE BY J. S. HAPPER.
(See Plate No. 2.)

HARUNOBU, 1725-1770.

70. AUTUMN RAIN. Chuban with the Hayashi seal and the Happer seal and Certificate.
A Courtesan with Kamuro and a young man warming sake with maple leaves; across the Verandah the rain beats against the crimson maple boughs the shivering girls grouped around a black sake pot, the central note of a charming composition, and UNDOUBTEDLY ONE OF THE FINEST EXAMPLES OF HARUNOBU TO BE OFFERED THIS SEASON.
(See Plate No. 2.)

HOKUSAI, 1760-1849.

71. BOAT BRIDGE OF SANO. From the Bridge Series.

    With the Happer certificate as genuine. A fine impression and almost unique in having three stamps of "Senjoko" a perfume attached as a Poem to the tree, and to the door of the hut. The merchant who sold the Senjoku bought a number of the first impressions and had them stamped in quite artistic Japanese fashion as above.

72. HUNDRED POETS SERIES. Rare print showing an Inn at the Hot Springs, with people admiring the view.

    With the Happer certificate. Published by Yeijudo.

73. HOKUSAI. Two Herons feeding. A lovely blue and white Koban.

74. GHOST OF OKIKU, emerging from the well. She was in the service of a Daimio and in despair because a jealous admirer broke a valuable plate of which she had charge threw herself in the well.

KOBAYASHI KIOCHIKA.

Contemporary Japanese Artist.

75. SNOW VIEW WITH TORII; River Scene Moonlight, a Geisha carried in a Jinriksha on the bank. (2)

KIOSAI.

76. LACQUER PAINTING. Puppy with a locust. Chuban.

TORII KIYOHIRO, 1745-1758.

77. TWO LOVERS UNDER A WILLOW TREE. A very fine early three-color print published by Uyemura, with the seal and certificate of Mr. J. S. Happer. Hosoye form.

KOGETSU.

78. YAKIYE WITH GENUINE POEM CARD PASTED ON. A Cherry bough in blossom in "Yakiye" or painting with a hot iron tool on paper. A genuine "tanzaku" or Poem Card is attached. Large kakemono shape.

KORIUSAI: 1720-1782.

79. FISHERMAN CATCHING A WHALE. Very interesting chuban or square form, within the original black border on which the text is printed.

80. HERONS IN A STREAM AMID THE REEDS. A charming composition by Koriusai.

81. FIVE HERONS AT DAWN. At the water's edge in the pink fog calling to another flying down. Koban form.

No. 70. Harunobu.
Autumn Rain.

Plate 2.

No. 69. Buncho.
Takamura Directing Her Kamuro.

KUNIYOSHI.

82. WOMAN ON THE CLOUDS. A remarkable composition; she is standing on floating dark clouds seen against the sun's rays, and far below Mt. Fuji is seen emerging white from the mist.

83. TRIPTYCH BY KUNIYOSHI. Fighting in the Tea House. Note the series of shadows on the shoji.

OKAMURA MASANOBU, 1685-1764.

84. TEKKAI SENNIN, WHO WISHES SHE WERE ELSEWHERE. Seated with an admirer (who reclines at her side wearing a most remarkable robe of black and pink stripes) she has wearied of him and is using her strange power to transport herself elsewhere. Oblong print.

MORONOBU, 1660-1700.

85. PHEASANTS. CRANES. Two shaped oval prints in black and white. Oblong form.

Primitives of remarkable drawing.

OKIO (MARUYAMA).

86. FAN PRINT WITH TWO BLACK BIRDS.

TOSHIUSAI SHARAKU, 1790-1795.

87. SEGAWA KIKUNOJO AS A WOMAN of Sharaku's third period, on a mica ground, in which there is slight imperfection. Published by Tsutaya. (See note.)

One of twenty-four plates on a mica ground. The most sought for and the rarest prints in existence are those by Sharaku, a "No-Actor" by profession, in the service of Hachisu-ka, a great Daimio, who worked only six or eight months as a print artist, whose prints were not liked and who abandoned it after making perhaps eighty examples. His prints were published by Tsutaya, whose seal has never been omitted in the case of a genuine Sharaku.

(See Plate No. 3.)

88. YAMATOYA TOJAKU AS A GEISHA GIRL. Published by Tsutaya (see note to previous lot).

A Sharaku of the second period on a yellow ground, in unusually good condition with the Happer certificate and seal as genuine.

(See Plate No. 3.)

SHUNKO, 1765-1790.

89. FAN PRINT (UNFOLDING). Segawa Kikunojo as a Courtesan in a Peony Garden under a trellis.

Note the exquisite pale violet coloring relieved by yellow, and the insinuating lines of the robes. Published by Kaneju.

SHUNSHO, 1726-1792.

90. YOUNG GIRL WRITING, disturbed by a young man who has pushed open the Fusuma to her right.

A very unusual composition for Shunsho being an oblong broadsheet, which was once given the picturesque title of "An Intrusion" in an English Catalogue.

SURIMONO.

91. SURIMONO (LARGE). The great sweeping white wings (the plumage entirely in gauffrage) and bright colored head of the bird, from which hangs a Poem in gold, encircle the poem on the Surimono. Unsigned.

TAIGAKU.

Pupil of Hokusai.

92. BLUE BIRD ON AN AUTUMN BOUGH. Narrow Kwa-Cho.

TOYOKUNI, 1789-1825.

93. NAKAYAMA TOMISABURO AND ICHIKAWA KOMAZO, as Tokikage and Yushide.

A SUPERB IMPRESSION, the plumage of the white Cock entirely in gauffrage, published by Yeijudo.

94. TWO GIRLS STRETCHING CLOTH UNDER A TREE. A most attractive print of Toyokuni's early period, published by Senichi.

WITH THE SEAL AND CERTIFICATE OF MR. J. S. HAPPER.

95. GEISHA GIRLS DRESSING ROOM. TRIPTYCH OF TOYOKUNI'S BEST PERIOD. The interior of a dressing room with five girls. The centre sheet shows a large tub in which one of the girls is bathing her companion; to the right is seated a girl in black gauze of remarkable printing talking with another ready for the bath in a robe of thin green gauze. To the left a young man has pushed open the Shoji to speak to a girl seated on the Engawa, her obi of lacquer black a complement to the black gauze robe which he wears. The dressing racks are hung with soft colored kimonos and obis.

AS FAMOUS AS THE UTAMARO DIPTYCH "Scene in the Kitchen" and published by Tsuruya. The British Museum copy is incomplete, having only one sheet of this rare Triptych. With the Happer certificate as genuine.

(See Frontispiece.)

96. ONOYE MATSUSUKE AND IWAI KUMESABURO, as Kintoki with his mother Yamauba.

A VERY FRESH BRILLIANT PRINT published by Senichi.

97. ICHIKAWA DANZO AND IWAI KUMESABURO as shunkwan and Oyasu.

A very fine impression with gauffrage, published by Yeijudo.

98. MICHIZANE AND HIS OLD RETAINER. Seen at half length.

FRESH BRILLIANT IMPRESSION OF SHARP REGISTRATION PUBLISHED BY YAMADEN.

99. THREE GEISHA GIRLS VISITING TENNO TEMPLE. An early Toyokuni published by Senichi, with the Happer certificate and seal.

100. IWAI HANSHIRO AS A LADY, carrying Shimadai or wedding gifts.
She is dressed in rich dark colors with an obi of velvety black, carrying a yellow tray with gifts. UNUSUALLY FINE IN REGISTRATION AND CERTIFIED BY MR. HAPPER.

101. SEGAWA ROKO AS A COURT LADY. Broadsheet of fine line and color, with the certificate of Mr. Happer.

102. BANDO MITSUGORO AS A RONIN. A faultless impression of a fine print with the certificate and seal of Mr. Happer.

103. ICHIKAWA YAOZO AS A MERCHANT. A stately figure in a purple robe over which he wears yellow.
A VERY FINE TOYOKUNI PRINT CERTIFIED GENUINE BY MR. HAPPER.

104. ICHIKAWA HAKUYEN SALUTING HIS AUDIENCE. Koban (small) print well and clearly printed.

105. NAKAMURA NOSHIO AS A DANCING GIRL. In flowing robes of cherry color and green, over which she wears a yellow obi lined with purple.
FINE IMPRESSION AND CONDITION, published by Yeijudo.
(See Plate No. 4.)

TOYOKUNI II.

106. YOUNG GIRL ON SUMIDA RIVER BANK. Holding up a kimono of black gauze.

UTAMARO, 1754-1806.

107. A TEA HOUSE WAITRESS. A characteristic Utamaro composition showing her leaving the tea-house, at night, and seen against the barred entrance; the large shadows of her companions are seen on the shoji, the hand of one stretched out to draw her back.
A GOOD PRINT WITH THE HAPPER CERTIFICATE, published by Yamaguchi Tobei.

108. A BEAUTIFUL COURTESAN ADJUSTING A HAIR PIN. Large head of Shinowara of Tsuruya, one of the series of "Seiro Nana-Komachi" or "Seven Komachis of Tea-Houses," published by Sensa.
FINE IMPRESSION AND PERFECT REGISTRATION. Utamaro has signed here "Shomei (genuine) Utamaro," a very rare form of signature which he adopted occasionally owing to his flood of imitators. These large heads by Utamaro are rarely found in the genuine originals such as this WHICH BEARS THE CERTIFICATE AND SEAL OF J. S. HAPPER.
(See Plate No. 4.)

109. UTAMARO BROADSHEET WITH THE WAKAI SEAL. A Musical Party with three girls, one playing the Koto, one the Kokyu, which is played with a bow as a violin, and the third singing.

110. A SEATED GIRL WITH YOKYU (or small bow and arrows).
A VERY RARE EXAMPLE, THE OUTLINES OF THE FLESH BEING PRINTED IN RED AND BEARING MR. HAPPER'S CERTIFICATE AND SEAL AS GENUINE. The rich violet folds have faded to a lovely tone. The print was published by Yamaguchi Tobei.

111. THE COURTESAN HINAZURU AND HER SHINZO. Both are seated near a Kimono Rack. From Utamaro's fine series "Six Famous Beauties."
Striking in composition in which her robe of rick black gauze forms the distinctive note.
(See Plate No. 4.)

112. THE FAMOUS BEAUTY HANAOGI OF OGIYA, in a robe of splendid violet accompanied by two little Kamuro in violet robes with green obi to match.
WITH THE VERY RARE EARLY SIGNATURE "UTA MA RO" in separate characters, with Mr. Happer's certificate and seal as genuine.

113. A COURTESAN SEATED WITH A FAN. Morokoshi of Echizenya, seen in profile. From the rare series "Zensei Bijin Soroi" or "Famous Beauties." Broadsheet published by Wakasaya.
(See Plate No. 4.)

114. THREE GIRLS DRINKING SAKE. One is becoming happy, one angry, one very sad.
A print of good composition, with gauffrage; CERTIFIED GENUINE BY MR. HAPPER.

115. BIRTHDAY OF SHAKA. A peddler showing models to a Mother who holds her baby in her arms.
FINE IMPRESSIONS WITH THE CERTIFICATE OF MR. HAPPER; chuban (square) print published by Wakasaya.

116. MUNZAI DANCING. Two ladies peeping from the Screen (on which can be seen shadows of other girls) at the men dancing.
A FINE CHUBAN CERTIFIED BY MR. HAPPER, with the seal of Utamaro, and published by Wakasaya.

117. THREE LADIES AT FLOWER ARRANGEMENT. Soft coloring and good tone with the blacks well distributed. A fine print published by Yamakichi.

118. MISAYAMA OF CHOJIYA. Seated on a Turtle as Sennin Rogo.
Fine tone with the HAPPER CERTIFICATE AND SEAL, published by Tsuruya. An affectation of this famous beauty to pose as a Deity.

119. OTAYO OF FUJIYA. Large head, published by Iwataya.
One of Utamaro's favorite models. THESE LARGE HEADS OF BEAUTIES ARE VERY RARE.

KEISAI YEISEN, 1790-1840.

120. YEISEN KWA-CHO. Sparrow on a Camellia Bough on a morning sky background. Narrow panel.

121. THE GREAT CARP. Kakemono print by Keisai Yeisen.

122. TWO YEISEN KOBAN PRINTS. Butterflies in rosy mist; hatahata crawling on a large leaf. (2)

YEISHI, 1780-1805.

123. MATSUNDO OF MATSUBAYA WITH TWO KAMURO.
A VERY FINE EXAMPLE WITH THE CERTIFICATE AND SEAL OF MR. J. S. HAPPER. From the rare series "Seiro Moyo Awase." Published by Yeijudo.

YEIZAN, 1800-1829.

124. YOUNG GIRL AT HER DRESSING TABLE OF BLACK LACQUER. Against which is seen to advantage her faded purple robe lined with pink and edged with softest black.

NETSUKES OF IVORY, WOOD, PORCELAIN AND DEERHORN ARTISTS' SEALS.

125. TWO NETSUKES. A Hermit of ivory, and Sanbaso Dancer carved of wood. (2)

126. CARVED IVORY NETSUKE. Oni with an iron club.

127. CARVED WOOD NETSUKE. Shaka coming out of the mountain.

128. CARVED IVORY NETSUKE. Gentoku on horseback, by Tomotada.

129. CARVED IVORY NETSUKE. A Rakan, one of the disciples of Buddha with his pet Shishi.

130. TWO NETSUKES OF CARVED WOOD. A chestnut cleverly carved inside and signed; merchant. (2)

131. CARVED WOOD NETSUKE AS AN ONI. Very fine.

132. CARVED WOOD NETSUKE AS AN ISLANDER. L. 6″.

133. TWO ARTISTS' SEALS OF CARVED IVORY. Dogs. (2)

134. CARVED WOOD NETSUKE. Masque by Deme Uman, signed.

135. NETSUKE AND SEAL. Shishi of ivory and seal as a dog. (2)

136. TWO NETSUKES OF CARVED WOOD. Yojo, a Chinaman, and another. (2)

137. TWO ARTISTS' SEALS OF CARVED IVORY. (2)

138. CARVED WOOD NETSUKE; woman stretching herself.

139. TWO NETSUKES OF CARVED IVORY. Chinaman stretching himself, and a wild Boar. (2)

140. TWO IVORY NETSUKES. Kwanu and Chohi, one signed. (2)

141. TWO NETSUKES OF IVORY. Shishi with a ball; Children playing. (2)

142. TWO CARVED WOOD NETSUKES. Man in the Bugaku, an old Court Dance, and Kappa. (2)

143. THREE NETSUKES. Horse (of wood); Sun-hat and Clam Shell with mirage (signed), both of ivory. (3)

144. TWO IVORY NETSUKES. A Rakau; and Mokugio, finely carved and pierced. (2)

145. TWO SEALS, AS NETSUKES. An Ox of ivory, and an Elephant of deerhorn. (2)

146. TWO NETSUKES. Carpenter (wood) and turtle, of ivory, signed. (2)

147. CARVED IVORY NETSUKE. Kiyohime on a dragon with two monks.

148. IVORY NETSUKE. Farmer with horse.

149. TWO NETSUKES. Fisherwoman (ivory); Monkey with little one (wood). (2)

150. TWO NETSUKES OF CARVED IVORY. One with Miniature Counting machine (very rare); the other manju (round), signed. (2)

151. TWO NETSUKES. Man dancing of carved wood; Hotei with his bag, of biscuit porcelain from Hirado. (2)
Porcelain netsukes are rather unusual.

152. TWO IVORY NETSUKES. Daruma and a puppy. (2).

153. TWO CARVED IVORY NETSUKES. Sennin with gourd, finely carved and group of rabbits. (2)

154. TWO NETSUKES OF CARVED IVORY. Tobosaku with a great peach; Mokudio, a mythical animal. (2)

155. TWO NETSUKES. Horse and monkey, ivory; Farmer catching a frog in carved wood. (2)

KOREAN POTTERY.

Hard paste, found in tombs, where it had been buried for more than 800 years. When Korea was annexed by Japan the Government forbade further excavations. These small pieces are therefore quite desirable examples mainly in a green glaze of delightful texture.

156. KOREAN SHALLOW BOWL OF CREAMY HARD PASTE. Repaired with gold lacquer. Diam. 9 inches.

157. ANCIENT KOREAN OIL BOTTLE, dull green, with a very interesting shoulder relief decoration ending in darker dots.

158. ANCIENT SAGE GREEN KOREAN OIL BOTTLE, underglaze decoration of the Plum Blossom in white and green. Date about 1100.

159. SHALLOW KOREAN BOWL; fine glaze of light brown, with Fish decoration in low relief, dating back to about 1100. Diam. 7½ inches.

160. KOREAN POTTERY TEABOWL, fine silvery glaze and primitive incised decoration. Date about 1100.

161. SMALL KOREAN POTTERY BOWL, shallow octagonal with flat bottom on which are incised two rings; the outer panels are bordered with white and have small blossoms in white under the glaze.

162. SHAPELY SMALL BOWL OF ANCIENT GREEN KOREAN POTTERY incised with a primitive floral decoration in lines.

163. SMALL KOREAN BOWL OF ANCIENT POTTERY, dull green in color with a scroll decoration incised.

164. ANCIENT KOREAN SMALL TEA BOWL.

Very fine condition and inlaid with a small white underglaze blossom under green of a soft color.

165. ANCIENT KOREAN SMALL TEA BOWL. Smooth green glaze incised in a key pattern at the rim.

166. SMALL KOREAN TEA JAR, incised in a leaf pattern under the glaze of dull green.

167. ANCIENT KOREAN OIL BOTTLE, light brown with dull green leaf decoration under the glaze.

168. ANCIENT KOREAN OIL BOTTLE, slight under glaze decoration of a primitive character.

169. KOREAN OIL BOTTLE, green with leaf decoration in dark green under the glaze.

KOREAN PORCELAIN.

These pieces are one hundred years and older.

170. KOREAN INCENSE BOX, curved hexagonal with rim and shoulder decoration in blue. Date early 1800.

171. KOREAN INCENSE BOX. Circular with original cover, decorated in blue and white with a touch of red. Date early 1800.

172. SMALL SHALLOW DISH OF WHITE KOREAN PASTE, incised in a primitive decoration. Date about 1400.
The bluish glaze extending to within a quarter of an inch of the top, leaving a rim as of white.

173. SMALL LEAF SHAPED DISH OF GREEN KAGA WARE, with decoration in colors of the peach, and grapes. Signed Kutani.

174. SMALL KOREAN SAUCER. Interesting bluish glaze, ribbed as a leaf. Date about 1400.

175. WHITE PASTE KOREAN TEA BOWL, incised decoration. 1450.

176. KOREAN BOX OF HEXAGONAL SHAPE, original cover and teakwood stand, decorated in low relief with the Plum, the blossom and the Bamboo. Date about 1400.
A very interesting and early piece.

177. WHITE PORCELAIN KOREAN CUP PLATE, long oval, date about 1450.

178. KOREAN CUP PLATE, white paste, boat shape. Date about 1450.

179. SQUARE KOREAN OIL JAR, white paste, with decoration in low relief of the Plum and Bamboo. Teakwood Stand. H. 5″. Date about 1450.

180. KOREAN WHITE PASTE TEA BOWL WITH STANDARD and teakwood stand. H. 4½″. Date about 1400.

181. KOREAN TEA JAR, metallic brown glaze. H. 6″. Date about 1600.

No. 87. Sharaku.
Segawa Kikunojo as a Woman.

Plate 3.

No. 88. Sharaku.
Yamatoya Tojaku as a Geisha Girl.

Ancient Japanese Brocade Priest Bans. Each About 60x12 inches.

182. OHI IN A FLOWER PATTERN. Small Botan and leaves in gold color edged with black on a saffron-hued ground.

183. OHI IN A SMALL CHRYSANTHEMUM PATTERN in soft iridescent colors on a golden brown satin ground.

184. OHI IN PEONIES IN GOLD ON A DEEP BLUE GROUND.
One of the most attractive strips in the collection.

185. OHI. A green satin ground, barred with many waving serpentine lines in gold, interrupted with small blossoms in ivory and darker green.

186. OHI IN GREEN AND GOLD. Small bird and floral crests in fine gold connected by curving tendrils in black on a soft green ground.
Adaptable to many uses.

187. OHI IN DEEP BLUE AND GOLD. Small Crests in gold with the centres in soft greens, apricot and ivory connected with irregular leaf pattern entirely cover the ground of rich dark blue.

188. OHI IN GREEN AND GOLD. Similar to the preceding, except that the prevailing tone is green.

189. OHI IN A SYMBOLICAL PATTERN. Large Lotus leaves and clouds in rich colors on a purple ground.
Symbolical of Nirvana.

190. OHI IN A CONVENTIONAL DESIGN. Pomegranate seed-pods, etc., in pastel colors on a rosy ivory ground.

191. OHI. A bold pattern of five large Peonies in many colors on a faded violet ground.

192. OHI IN A DESIGN OF CONVENTIONAL BLOSSOMS in Mazarine blue and gold on a lighter blue ground.
The pattern is small; the piece very decorative.

193. OHI OF FINE WEAVING AND DESIGN. Small ivory medallions in which are beautifully developed small Phoenix, Tigers and Dragons in very delicate blue and apricot, all on a smoky mist-colored ground.

194. OHI OF STORKS IN FLIGHT. In a bold pattern in greens, purples and apricot intermixed with flowers on an ivory ground.

195. OHI IN CREST PATTERNS, each surrounded by small hexagonals in soft iridescent colors almost obscuring the ivory ground. Prevailing tone soft reds.

196. OHI IN DRAGON AND CLOUD PATTERN in iridescent blues and greens on a brown ground. Stained.

197. OHI OF IVORY COLORED SILK in which is woven in color two singing birds in flight and a spray of large Peonies and clouds.

198. OHI IN DEEP BLUE AND GOLD. Conventional Dragons and Clouds in a small pattern on a midnight blue ground.

199. CHRYSANTHEMUM OHI in five colors on alternate bands of old silver and brown.

200. OHI OF FADED ROSE AND GOLD. Botan or Peonies in gold weaving on a faded rose ground.

SURIMONO.

By Shumman, Shinsai, Hokusai, Hokkei, Gakutei, and Keisai Yeisen.

201. GAKUTEI. A Geisha in festival attire, the background in gauffrage and her robe printed in gold, silver and colors.

202. GAKUTEI. An artist's Studio; the articles in gauffrage, silver and colors.

203. HOKKEI. Offering at the Palace.

204. HOKKEI, signed "Kiko Rojin." Flower Arrangement on New Year's Day.

205. LADY ARRANGING NEW YEAR'S GIFTS. In silver, colors and some gauffrage.

206. HOKKEI. Girls playing Battledore and Shuttlecock.

207. HOKUGA SURIMONO. Paraphernalia of "Manzai Dancing," in gold and colors with some gauffrage.

208. HOKUSAI. A surimono taken from the design of an Otsuye (or early Ukiyoye painting).

209. HOKUSAI. An Otsuye subject used by Hokusai for a Surimono.

210. HOKUSAI. Tengu and a Lady at lunch.

211. HOKUSAI. "Catching a Cat-fish with a Gourd," an illustration of an old Japanese Proverb.

212. HOKUSAI. Visiting place of poets.

213. HOKUSAI. A Court Lady dreaming of a Rat's Wedding.

214. HOKUSAI SURIMONO. Preparing for Tea Ceremony, a servant lighting the Ando.

215. HOKUSAI. GIRLS DECORATING BATTLEDORE.

216. SHINSAI. Snowy weather, rabbit time; the rabbit in gauffrage; a lady with a large umbrella having her clogs adjusted by a servant.

217. SHINSAI. Man playing the Samisen to a Lady; printed in gold, colors and some gauffrage.

218. SHINSAI. Toy-seller with his wares offering them to a lady and her little boy.

219. SHINSAI. Yoritomo and a Court Lady freeing a Stork. Printed in exquisite colors, gold and silver. The subject of a famous Japanese Legend.

220. SHINSAI. The Paraphernalia of Sanbasco Daneing in gold, silver, colors and gauffrage.

221. SHINSAI. Attributes of Spring in silver and colors.

222. SHINSAI. Bird Fancier teaching a lady the care of Nightingales.

223. SHINSAI SURIMONO. The stage boxes in a Theatre, showing the curtain down, but people assembled, in silver and soft colors.

224. SHUMMAN CALENDAR SURIMONO. Man with a load of Treasure on an Ox Cart.

225. KEISAI YEISEN. The Famous Products of Yedo, in silver and soft colors with a delicate Yeisen landscape above.

226. KEISAI YEISEN. An exquisite Surimono with the motif of the Clam Shell and Mirage. The group of shells, shears, etc., printed in iridescent gold, silver and soft colors, while the Mirage, or "Castle in the Air" is in the most delicate silver and bronze colors.

227. KEISAI YEISEN. Travellers' luggage, in soft colors with landscape.

THE SMALL TOKAIDO SET, BY HOKUSAI.

Chuban form, notable for the coloring, the composition often showing touches of Hokusai's inimitable humor.

228. KAMEYAMA. Tea House Waitress serving tea to two travellers.

229. KAWASAKI. Travellers waiting for the Ferry, one mounted.

230. NISSAKA. Man dismounting near two others.

231. ODAWARA. An inn, with travellers resting and departing.

232. SAKANOSHITA. Travelling Musicians resting and amusing themselves.

233. SEKI. Four travellers in sun hats arriving.

234. TSUCHIYAMA. Travellers at a barred gateway.

235. YUI. Men amusing themselves on a verandah.

HOKUSAI.

Prints from the Smaller Tokaido Series, Each showing the distinctive occupation of the province and likely to be as much sought for as the famous "London Cries" of 1800.

236. AKASAKA. A woman making nets for travellers.

237. GOYU. A girl dressing her long hair before a lacquer stand.
Goyu is famous for the hair oil made from Camellia seeds.

238. HAKONE. Showing Lake Ashi.

239. ISHIBE. Famous for Chemists. One of their signs seen on a great Cherry Tree.

240. KAKEGAWA. Women with bales of silks.

241. KAMEYAMA. Famous for the Castle of the great Daimio. Two women travellers at an Inn.

242. KUWANA. Women at work preparing to bake Clams.

243. MISHIMA. Two boys travelling on oxen.

244. OKABE. An Inn where a Waitress serves tea.

245. ODAWARA. Noted for "Uiro" a kind of soft cake; a laden cake-seller showing her trays to a lady.

246. OKITSU. Tai Fish and Awabi shell in delightful coloring.

247. TSUCHIYAMA. Famous for Combs, showing a pile of combs printed in silver and colors.

248. YOSHIDA. Masque of Okame, tablet, etc.

THE UPRIGHT TOKAIDO SERIES OF HIROSHIGE

Fine, clear impressions with margins intact in quite unusual condition.

249. AKASAKA. With a new moon over the great tree.

Plate 4.

No. 105. Toyokuni.
No. 113. Utamaro.
No. 111. Utamaro.
No. 108. Utamaro.

250. GOYU. A green print with willows and hills; snow-topped Fuji in the distance.

251. HANAMATSU. With ragged old Pines, and the very unusual foreground of breaking waves.

252. HARA. Dominant Fuji towering over green hills, and extending into the margin.

253. HODOGAYA. Tea houses alight with lanterns; their yellow straw tops forming a pleasing note of color in a clear green print.

254. KAKEGAWA. Shallow stream with coolies wading, leading to cliffs and a round grey hill.

255. KAMBARA. Curving yellow shore looking at the mountains across the water from the Tea houses.

256. KUSATSU. Sampans setting out across a wide extent of waters with lovely gradation of color.

257. MAISAKA. Sampans setting in to the shore under a rock peninsula.

258. OISO. A blue and green print from the Upright Tokaido series.

259. OKAZAKI; a peasant washing his horse in cool, green water under the great bridge.

260. SAKANOSHITA. A series of waterfalls between narrow cliffs of enchanting color.

261. SEKI. From the Torii one looks across to great hills and blue mountains towards which comes a curving flight of birds.

262. SHINAGAWA. Many fishing boats moored beyond the clustered village houses.

263. SHONO. Coolies carrying great yellow cases under ragged old pine trees.

THE "36 VIEWS" UPRIGHT SERIES, BY HIROSHIGE.

Fine impressions with the margins intact.

264. FUTAMI: Rough coast with waves breaking.

265. HAKONE LAKE. Over which a White Fuji stands like a sentinel.

266. KAWASAKI. Little bridge over a winding stream, with a blue Fuji streaked with snow beyond.

267. MEGURO. Fuji seen under the Autumn Maples, their color oxidized to a lovely tone on the yellow foreground.

268. SAGAMI RIVER. Boatmen among the reeds. Rare print from the "36 Views of Fuji" series.

269. SUKIYA EMBANKMENT AT YEDO. Clear weather after heavy snow.

270. FUJI SEEN FROM SHICHIRIGAHAMA; with curling white waves and rising tide.

271. TONE RIVER. In Autumn coloring.

272. YENOSHOMA. A snowy Fuji seen under the great Torii.

273. RIVER TONE FROM HIROSHIGE'S "100 Views." A noted print on account of the great floating net at the right, beyond which is seen a white sailed Junk, with two cranes flying overhead.

KEISAI YEISEN, 1790-1840.

274. EIGHT SMALL PRINTS FROM THE SERIES OF "NIHON MEISHO." Futami Rocks, Moonlight at Ishiyame; Iwaya Temple; Hashidate; Karasaki; Mountain Pass, Kai; Waterfall at Nachi; and Wakanoura. 8 pieces.

275. SPRAY OF BLUE KIKYO FLOWERS. Small panel, by Yeisen.

276. KOMACHI'S SAKURA. The famous Cherry Tree in Yedo known by that name. By Hokusai.

HIROSHIGE.

277. SMALL KWACHO. Showing two sleepy blue birds on a twig, round which Morning Glories climb.

278. BLUE BIRD PERCHED ON BLOSSOMING CHERRY BRANCH. From the oblong Kwa-Cho.

279. BIRD AND FLOWER PANEL. A red-throated little bird flying towards red and purple Morning Glories. Oblong Kwa-Cho.

280. MACKEREL AND CRAWFISH. From the Fish Series of Hiroshige, and in very good coloring.

281. TEA SERVICE. A print in white reserve on a black ground, by Hiroshige, showing Tripod, Charcoal Basket, etc. Koban form.

S. L. PARSONS & CO., INC., Printers, 45 Rose St., New York.

Plate 1: No. 56. Turquoise Blue Garniture.
No. 85. No. 80. No. 89.
No. 128. No. 135. No. 129.

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